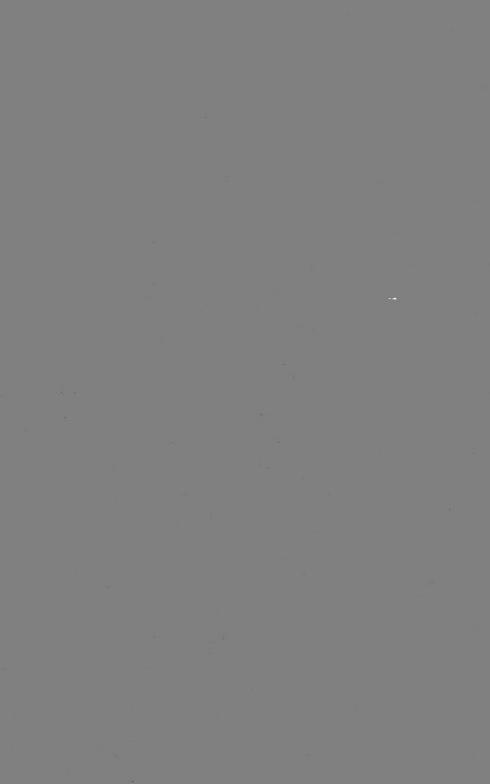
ON THER MUNIKE! YOL 6

NO.1

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1 T A K E I T O R L E A V E I T

This is the sixty-first issue of NORTHERN JUNKET and it might be a good time to restate our aims and intentions for the future.

At the very beginning we stated we would "pull nobody's chestnuts" out of the fire - and we haven't knowingly done so; we don't in-

tend to start now either.

We said then that we believed the well-rounded square and folk dancer was one who had some knowledge of the background of the dances he did; we still say that and continue to keep our pages for the purpose of adding to that kind of a dancers knowledge and enjoyment.

We still believe that folklore both dance and general have a place in a dance magazine and the same may be said of folk songs.

We were the first square dance magazine to include recipes for hungry square dancing husbands and expect to keep on including in most every issue.

We are asked if we will take advertising? Yes we will, gladly. But not just because it is advertising. If we don't like a product we won't take advertising for it. It's as simple as that. And let's not argue about it. Some magazines - not only square - refuse to take advertising for liquor and tobacco. They have set that kind of a standard for themselves. We have standards also, different from those stated to be sure, but still standards.

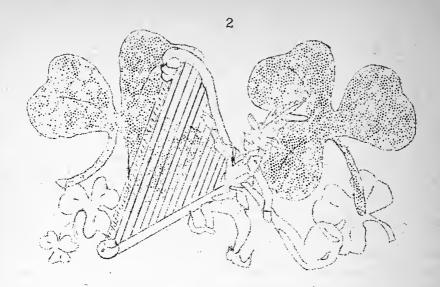
The little magazine is doing alright, thank you, and have some nice issues lined up for the coming winter.

And so, a MERRY

CHRISTMAS & A HAPPY NEW YEAR to everyone.

Sincerely

Ralph



AHYTHMS & STEPS OF

DANCES

by ELVIRA AJELLO (MRS. E. ROBERTS.)

It is a well-known fact that prominent leaders and teachers in the dancing world are showing keen interest in traditional Irish dancing. Realizing that there is something fine in it, they have not hesitated to take the trouble of seeing and learning for themselves and, like all who come in contact with it, they have been conquered by the grace, the beauty, and the fascination of it all.

Believe me, there is a magic in the thing. Other things in this world fascinate for a time and then

pall, but I have never known a lover of Irish dancing who has not been a lover to the very end. There is in it a rhythm and a beat that gets into one's very blood. It is a thing that "Age cannot wither", neither can "Custom stale its infinite variety". Once a lover of it, you will love it till you die.

Before dealing with the main purpose of this article, that is, the steps and rhythms of Irish dancing. I would like to get the reader into the proper frame of mind. I would earnestly beg him, or her, to believe me when I declare that by far the greater number of us have all our lives been utterly misled over Irish dancing. Most of us have no true notion of what it really is. This deplorable state of affairs is incontrovertible, but there is, happily, a remedy if we would only take it. It can be remedied if those who wish to teach Irish dancing make it their business to first thorough ly understand it themselves, and then, stricyly and conscientiously, teach nothing but the real thing.



In dealing with Irish dances, one has first of all to get a clear notion of their nature. They are dances which Ireland has created entirely for herself. The world knows nothing else quite like them. Through generation after generation they have been perfected and brought to their present state of excellence.

Their distinguishing feature is that they are purely step dances, carried out by means of a wonder-fully complicated rhythmic music of the feet; so that

the jig, the reel, or the hornpipe, as they are going on, are continually developing a fascinating and intricate pattern of sounds.

Amongst the Various types of Irish dances which exist at the present time, the most popular are, the jig, the reel, and the hornpipe. They all make fine solo dances, and when properly danced tax the resources of the most skilful exponent. A particular kind of jig called a "Hop Jig" or "Slip Jig" is also very popular, and is usually danced by two persons. The tunes for the "Slip Jig" are written in 9/8 time. The ordinary jig is in 6/8 time, and if it is a "regular" jig, in two equal parts of eight bars each: but there are cases where the jig is "irregular": it has eight bars in the first part only, and six bars in the second part. There "irregular" jigs have their special tunes.



By the way, a peculiarity of Irish dances is that many of them are quite unique, each one being performed only to its own special tune, these tunes being mostly of "irregular" construction: "The Blackbird", "The Rocky Road To Dublin", and "The Three Captains", are examples of dances which fall within this class.

THE SOLO JIG

The important steps in a solo jig that a student should master are: - "The sink and grind", "The rising step", "Single and double shuffles", "Drumming and double drumming", "Rocking" and "Kerry Tipping". They occur constantly and give the jig its frolicksome, vivacious character. There are, I believe, throughout the country, hundreds of steps for the Irish jig alone. The majority of them have no names, or only local

names, such as "O'Riordan's Step", "Hegarty's Step",
"O'Sullivan's Step", etc; named very likely after the
local champions; but some of the properly named ones,
such as "The Lion's Claw", "Cover the Buckle", "The
Countryman", and scores of others, are known all over
the country, and danced everywhere, and are very popular. There are hosts of good jig tunes in existence:
"The Top Of Cork Road", "Tatter Jack Walsh", "Smash
the Windows", and "The Mug Of Brown Ale", are all
splendidly well marked rhythmic jig tunes, excellent
for teaching purposes. I have found Levey's Collection of Irish Music a very good book, but there are
other collections equally useful.



THE REEL

The reel is a very important dance, "The Side Step" or "Sevens", and the "Two Short Threes", are the chief steps to be mastered in the reel, because they not only come into the solo reel, but also in the many round dances based on reel rhythm. Unique steps peculiar to the reel - "A Half Cross Caque", and a "Full Cross Caque".

Reel music is written in 2/4 or 4/4 time, and should only have one accent in the bar, whereas in the hornpipe written in the same 2/4 or 4/4 time, there are two accents. The reel therefore, is a very smooth measure. The hornpipe, byvreason of its two accents, being of a more jerky nature. Good tunes for the reel are: "Miss McCloud", "The Boyne Water", "Rakes of Mallow", and "The Fairy Reel".







THE HORNPIPE

The hornpipe is the most difficult and intricate of all Irish dances. In the old days this dance was exclusively a man's dance, but it can be danced by women. It is a very strenuous dance. When danced as a solo dance, as all steps have to be danced by one person, it is a difficult and tiring dance for a lady to perform. Generally it is danced by couples, in friend ly rivalry, each doing the steps and standing aside alternately, and each trying to outdo the other in intricacy. Done this way, it is a most exhilerating dance, very fine and exciting to see.

Steps in it which must be mastered are "The Shuffle", "Double Shuffle", "Drumming", "Double Drumming", "Battering", "Double Battering", and "Up and Down Tips". It is totally different from stage step dancing and must not on any account be confused with it. There are plenty of good hornpipe tunes, such as: "The Rights of Man", "The Liverpool Hornpipe", "High Level", and "Dunphy's Hornpipe".

These solo dances by no means exhaust the various kinds of dances there are in Ireland. There are 4 and 8 hand jigs, etc; 4, 6, 8, 12, and 16 hand reels, round and contra dances. All these require a good number of dancers, and can therefore only be performed when the necessary number of good dancers are on the spot.

In Ireland, many beautiful and interesting figure dances, such as "The Girl I Left Behind Me", "The High Caul Cap", and all the round and long (contra) dances can be frequently performed because the dancers are available.

One more interesting thing I must mention, then I have done. In the old days there were local dances con-

nected with occupations, such as spinning, weaving, ploughing, planting potatoes, etc. in which the dancers represented the action of the work. These seem to have died out now, and one can only have the pleasure of seeing them at a "feis", as exhibition dances. Whether they can be revived is a most question. I myself doubt if we shall ever see them commonly danced again in Ireland. Yet, who knows? What Cecil Sharpe has done for England someone may yet do for Ireland.

This I do know, that not only in Ireland, but also in America, where the love of Irish dancing is very keen, there are forces at work which give us hope that these primitive, mimetic Irish dances will not utterly perish off the face of the earth.

MUSICIANS AT A

GOUNTRY DANCE

by DUDLEY LAUFMAN

THE FLUTE PLAYER

I am the flute player of all these hills, And the lakes demand my music by day. Let the grouse dogs bark for their supper, Work can wait, there is music to play.

Now it is night and the dogs are silent, And I must play for dancing feet. Notes escape from their silver chamber, And form in order of a jig-time beat.

Lips and fingers on a silver tube,
Releasing music long in store,
Forming an emerald or tartan melody,
That makes feet tap on the caken floor.

O I am the flute player of all these hills, Tall and windburned, bronze and strong, And all of life is in flute music, Life is for music; life is for song.

THE FIDDLER

Bow us a happy tune, old man, Bow us a happy song. Fiddle away with your musical wrist, And play us a French chanson.

Sound up your "A", old gentleman, Play us a tune that is plaid. Flourish your bow with a flowing sweep, And remind us of dances we've had.

THE PROMPTER

This man makes you dance to his tongue.

Musical notes form in his throat,

Join words, and over the hall they float,

Directing the feet of the old and the young.

A lilting voice, pitched just right, And with the fiddle, a perfect blend In a Yankee accent we understand, He sings our fun on a Saturday night.

THE PLANO PLAYER

No tinkling melody do I produce,
But manly chords that easily bounce loose,
And play tag with notes from a bull fiddle brother,
In ardent competition with each other,
In making love to a song from a violin string,
And she loves them both as they deeply sing,
And together they blend in musical romance,
And have fun with the brain cells that make feet dance.

O idle dancer, come here. Lean your spine
Against my piano. Let your blood leap in time
To my chords, their vibrations filling you all.
Now dance. Spread my influence throughout the hall.



by TOM LENTHALL

On visiting a new city I usually try to find out what there is available in the line of square dancing. The public transportation consulting company for which I work sent me recently to Cleveland, Ohio, where I met an interesting old-timer, H. Ben Goedicke.

Mr Goedicke is a Canadian gentleman who has the rather odd idea (odd in Cleveland at least) that square dance music is to be danced to and that Honolulu Baby and similar concoctions are not to be danced to. Ben, as I gathered, learned to call early in his youth while living in Canada, and many of his calls have been handed down to him by other Canadian callers.

I copied down, and had him explain to me, three French-Canadian figures (Grand Moulinet, Dosse Ballinet, and Tirior) and two contras, one of which was the stand-by contra of the Middle West - The Crooked S and The Martha Washington, of whose origin I know but little. The Crooked S is quite similar to our Hull's Victory, and I suspect it may be a variant of that particular dance.

These figures are as Ben and I reconstructed from his manuscripts:-

GRAND MOULINET

In this figure all the dancers move.

Ladies to the center with a left hand star halfway - 4 bars.

At the same time the gents move to their left halfway. Gents join right hands with their partners and balance twice - 2 bars.

Ladies turn out and the gents turn in - 2 bars. Gents go back to place with a right hand star while the ladies walk home - 4 bars.

Join Hands, do a two hand turn to place - 4 bars.

TIRIOR

Sashay - 4 bars - between the opposite couple. Turn seperately and promenade back to place. At the same time the other couple promenade over and sashay back.

DOSSE BALLINET - 16 bars

Head four lead to the right - 4 bars

Dosse ballinet - 4 bars - pass through other couple -2
bars, gent face in, lady face out, two gents balance 2 bars - turn right hand lady around so that both are
facing in (face other couple) right and left to place 4 bars.

THE CROOKED S

Tune

Rakes of Mallow, Lady of the Lake, White Cockade

Honor your partners. All join hands, forward and back. Odd couples right hands across and turn your lady and balance four in line.

Break in the center and turn once around and balance in line again.

Lady turn the lady and gent turn the gent.

You meet in the center and swing.

Two ladies together for a double sachee - across and back, and the gents get around in a ring - gent follow around.

Ending: All join hands, forward and back.

Forward again and swing partners away.

THE MARTHA WASHINGTON

Honor your partners.

All join hands, forward and back.

Odd couples cross over and swing contra corners (8)

Right and left (8)

Ladies chain (8)

Chasse across (4)

Right and left back (4)

Forward again and circle four halfway round (4)

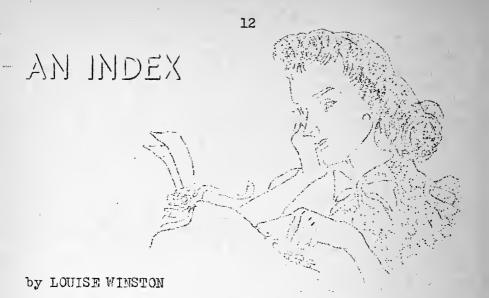
Right and left to place (4)

Ending: Swing your partner and promenade.

Should you visit Cleveland today your chances of finding any of these contras or French-Canadian calls being danced is almost nil. The word "contra" to what is called a Cleveland square dancer of the "Real advanced type", is similar to telling one of our late demagogue members of the Senate that so and so is a Communist.

I have been told that there is a lady caller out in the country who calls the Crooked S as she plays the piano - a rarity. I heard about another man who uses an orchestra. The chief instruments evidently are a drum and trumpet. Callers inform me that these dances and figures have gone out of style. What they want is some real complicated figure like allemande the alphabet or do si do around your left ear lobe.





Dear Ralph:- There have been 24 issues of the Junket since the index of dances and songs appeared in the second issue of volume 4, so it seems high time that I sent you another index of the dances and songs that have been included in the Junket since the first index was printed. This second list covers the songs and dances in the 12 issues of volume 4 and the 12 issues of volume 5. In all, 24 square dances, 23 contras, 21 folk dances, 3 mixers, and 23 folk songs. An asterisk * means the music was included with the dance.

Do you suppose people would be interested in sending for a special little booklet indexing all the dances and songs in the first 5 volumes? I'd be glad to compile such a list if there's any demand for it. I know I'd find it helpful, so perhaps others might too.

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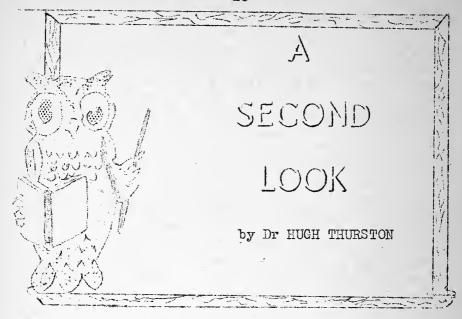


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Part 11

It is time to get back to the dances. You will have noticed that except for the two earliest Griffith books all the books we've looked at so far have appeared between 1798 and 1803. Dance hooks seem to have appeared thick and fast just then. But now comes a gap. The next book on my list is dated 1807. And it is of a rather different type from the other books. For one thing it is more than twice the size of the biggest of them - it contains 193 country dances. It is a book by Saltator, which I mentioned in my previous article.

And the next book, A Selection Of the Newest and Most Favorite Country Dances, Waltzes, Reels and Cotillions As Performed at Court and All Grand Assemblies, Comprising Upwards of 350 Figures. Otsego (N.Y.) 1808. is even bigger. It contains 306 country dances (and five cotillions. This makes 311, not 350 -, so the writer must have miscounted. He must also have copied the bit about "performed at court" from an English book.)

We have seen that some books were put together

from various sources. E.G. 4 had its first twenty-four dances from Thompson, the rest being American; one edition of A had its last six dances from 4; and so on. Saltator's book is also a composite affair. This becomes quite clear when we look at the dance descriptions themselves. In the first 134 dances hands across is called "mullinett" and the term "hands across" is not used; whereas in the remaining dances "mullinett" disappears and "hands across" is used. There are similar distinctions between "cast" and "brise" (which is the more usual spelling of the "breza we came across in H); "dance address" and "set"; "circinate" and "hands round"; and so on. In fact, it becomes clear that the book divides into four parts, which I call I, J, K, and L. They consist of dances nos. 1-48, 49-73, 76-135, and 136-193. It is not quite clear where the break between J and K comes exactly, so let us leave dances 74 and 75 out of the reckoning for the moment. Here are the main differences between the parts:- Fancy dances, L contains three of them; no other part con tains any. They are not country dances in the ordinary sense. E.G. 'Fancy dance no. 1' is:

Balance, all in the dance, and change places with your partner, balance and back again join hands and swing twenty steps to the left and back again.

Cast off. The word "brise" is used only in K.

Lead out sides. Occurs only in L.

Balance. "Set" occurs in I, J, and L, but not in K.

"Dance address" itself occurs in K but not in I, J,
nor L. (The word "balance" itself occurs in all four
parts).

Allemande. Rare in I and K - it occurs only once in each, and each time this is in 'The Soldier's Joy'. It does not occur in J. It is common in L.

Pousette. It occurs as "lapousette" in I. as "pousette round" in J. not at all in K. and simply as "pousette" in L.

Reels. "Olivettes" occur only in K; "haze" occurs in I, J, and L, but not in K.

Hands across. "Mullinette" occurs in I and K only; "hands across" in J and L only.

Right and left. The phrase "right and left at top" does not occur at all in I and J, though it occurs forty-one times altogether in K and L.

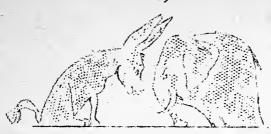
Promenade. Does not occur in I or J; is common in K; and is rare in L.

Circinate. This word is used only in K.



Corners. J contains no "corners" at all. I contains only "turn opposite corners"; and this phrase does not appear in any of the other parts. There are eight other phrases involving "corners", each occuring once or twice in K and L. None of these occuring twice occurs once in each part, but always twice in the same part. Thus in the book as a whole, no phrase involving "corners" occurs in more than one part. In L the word "corners" is used without an adjective; in I and K it is always "opposite corners" or "contrary corners".

The division into four parts also clears up the question of repeats. Some dozen titles appear twice in the hook, and two (!Durang's Hornpipe" and "Moll In



the Wad') three times. But no title appears twice in the same part.

The two odd dances (nos. 74 & 75) between J and K seem to be refugees from L: 74 contains "corners" with out an adjective, which we saw was an L phrase; and 75 ends with plain "allemande", which again is typical of L. Perhaps the compiler's wife dusted his desk at the time when he had just finished J.

When we compare Saltator with Otsego we get very striking confirmation of the four-fold division. As we go through Saltator, we find that up to dance no. 48. fewer than half a dozen dances occur also in Otsego, and those that do are slightly different in the two books. However, from no. 49 onwards every dance occurs in Otsego, with no differences, and in almost exactly the same wording, and this holds true right up to no. 73, i.e. precisely through J. Similarly, K has few dances in common with Otsego; and all Lare in Otsego with almost identical wording (just two exceptions out of fifty-eight). The main difference in wording is that Otsego has "chercee" where Saltator has "chasse", and "hays" where Saltator has "haze". There is one difference in a title: 'Molly Wad' against 'Moll O' Wad!; and one difference in description: in 'Flowers of Glasgow! Saltator has "four hands round" at the start, whereas Otsego has "figure four".

L seems more English in flavor than the other three parts. It contains none of the well-known American names like 'Fisher's Hornpipe', 'Chorus Jig', 'Fly' and so on, which occur in the others. In fact only three titles have an American appearance at all - 'New Jersey', 'Baltimore', and 'Jefferson and Liberty' -

whereas there are plenty of titles with a British appearance: the very first three are 'The Bantry-bay Boy' 'Lord St. Vincent's Glory' and 'Jockey to the Fair', for instance. There are lots of 'Miss So-and-so's Reel' and 'Miss So-and-so's Strathspey', which (in spite of Lady Walpole and Lady Bogart and a few others) is much more of a British than an American type of name. And one dance, 'What A Beau Your Granny Was', is taken pretty exactly from Longman and Broderip's third selection of "The Most Favorite Country Dances...as performed at the Prince of Wales', Bath, and other grand balls and assemblies" (London, 1792).

In the preface Saltator gives a list of definitions, which includes those in H, plus chasse, couesi, (I think he means "chasse croise"), balance, ("ten steps as shown by the instructor"!), haze, (Reel), swing (- hands round), turn opposite corners, and a second meaning for promenade (lead with one or both hands).

Otsego is not so easy to analyse. It looks as though the compiler put in dances from all the sources he coule lay his hands on. But, oddly enough, he does not seem to have included any of our earlier sources, complete. Statistics are:

2: 23 out of 40 D: 14 out of 24 5: 40 " " 55 E: 29 " " 49 A: 18 " " 32 F: 25 " " 36 Saltator: 82 out of 193

Dances in Otsego are arranged alphabetically, so there is no chance of splitting it into parts like Sal tator.

Even when the eighty-three dances shared with Sal tator are discounted, Otsego remains an enormous volume. It is this remainder which I have denoted by M. Thus the books consists of J‡L‡M intermingled into alphabetical order - and M itself, of course, is probably composite. Although the size of the book is impressive it is possible to exaggerate it. I think Professor Da-

mon did so when he wrote (about Griffith's dances): "So many of them are scattered through Otsego that it would be more to the point to list the ones left out than all those put in". In fact, just over half of A (eighteen dances out of thirty-two) is in Otsego, and only a quarter (nineteen dances out of seventy-eight) of B.



Otsego seems to have been a "last fling" in first period publishing. Not many books seem to have appeared after it - I have seen only four small ones, and none of them after 1820 - until second period publishing started after 1850.

The four I have seen are:

- (N) A Collection Of the Most Celebrated Country Dances and Cotillions, by Willard Blanchard, Windsor, Vt. 1809, with a delightful flowery introduction, thirty rather individual country dances (of which only our old friends 'Fisher's Hornpipe' and 'Money Musk', the latter rather vaguely described, occur elsewhere), and a good helping of cotillions.
- (0) A Guide To Politeness, Or A System of Directions For the Aquirements of Ease, Propriety, and Elegance of Manners....Together With A Variety of Approved Sets of Cotillions and Contra Dances, Francis D. Nichols, Boston, 1810, which starts off with seven of Nichol's own dances, then nineteen others, of which four occur elsewhere, one of them being 'Money Musk'.
- (P) A Collection of Cotillions and Contra Dances Sclected by Mr Schaffer of Boston, 1817. Six country dances, the first five to Scottish tunes, and none occurring elsewhere. The last has the weird title of 'Mrs Williams' Sword Hornpipe'. It is the same as 'Spanking Jack', described in Northern Junket, vol. 5 no. 10.

(Q) The American Lady's Pocket Book For 1820 contains a section headed "New Country Dances and Waltzes for 1820". Of twenty-eight titles, not one occurs in any of the other books. Three titles however, are of the best-known tunes for English quadrilles of that date: 'Pantaloon', 'L'Ete' and 'La Poule'.

So much for the books. What of the dances? No doubt there are a lot of interesting details which can be found when one has the time (and the space) to deal with the dances individually. But it is difficult to make any worthwhile generalities beyond the one in my first article that no individual dance is very different from a typical English dance of the same period: though many of the books, if taken as a whole, differ in the higher proportion of American titles, and the higher proportion of dances ending "down the middle and up, cast off, and right and left."

To the list in the previous article of seven dances which survived from the first period into the second there is just one addition: "The Opera Reel". There are two unusual points about this dance as we know it: the use of the elbow reel, and the figure which seems to be trying to be "turn contrary corners". Here is 'the Otsego description:-

Down outside, up lead down the middle, up, cast off, swing corners with the third couple, then with the second, chercee on the gentleman's side, back.

You'll notice that the non-contrary corners are there, but not the elbows. This dance seems to have been missed by all the big second period books - Howe, Schell, etc. The earliest reference apart from Otsego I've seen is in Squire's Practical Prompter, Cincinnati, 1867.

'Fisher's Hornpipe' is far and away the commonest of the eight dances; it occurs ten times in the twenty documents.

'Humours of the Priest-House' now goes back to 1801 (G).

'Money Musk' now goes back to 1803 (H) but this version is only approximately the familiar one. It goes:-

Swing six half round and back (i.e. hands round and back.)

first couple chasse across at top and chasse down two couple the gentleman falls between the second couple and his partner between the third balance six contra way the gentleman falls between the second couple his partner the same right hand and left

It is really only the second half which is like the 'Money Musk' we know. The first unexceptionable description of the American 'Money Musk' is in Otsego. Otsego also contains a dance called 'New Money Musk'. The word "new" is not well chosen: the description is a practically-word-for-word copy of the original English description (Werner, 1785)! More than ever do I feel that some day some one is going to have to write a monograph on this dance.

The End

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MAORI

STICK GAMES





takunei mahine tukuroi mata taykoo-nay mahenee



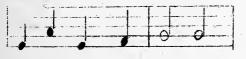
Huri huri huri huri ornahana a Hooree hooree hooree awrnahana-e



kite napa kite napa tatau e keetee rapa keetee rapa tay tataoo - e



kore rawa kore rawa @ 670 ma e koray rawa koray rawa eearo



kyee kooay ra e heenee

Formation: In pairs, kneeling, facing partner. Two sticks each placed on either side of knees.

Leader: "Timatal" Ready! *"Tahi! Rua! Toru! Fa!

* Pronounced: Tahee - Roou - Toroo - Fa

ACTIONS

Chorus: (Music: E-au-e) Tap sticks at sides; bring sticks together at chest level; turn sticks outward with a rhythmic movement of the wrist. NOTE: The Chorus is repeated once through between each figure and at the end of the last figure.

lst Figure: (Music: Maku-e) Tap the floor at sides; bring sticks together at chest level; change right hand sticks with partner. Repeat changing left hand sticks with partner.

2nd Figure: (Music: E-pa-pa) Tap the floor at side; bring sticks together at chest level; change right hand, left hand, right hand, and left hand sticks in succession with partner. Repeat changing left hand sticks first.

3rd Figure: (Music: Maku-e) Tap both sticks at right side; spin own sticks in the air and catch them; change right hand stick with partner. Repeat tapping sticks at left hand side and changing left hand sticks with partner.

4th Figure: (Music: E-pa-pa) Tap both sticks at right hand side; spin own sticks in the air and catch them; change right hand, left hand, right hand, and left hand sticks in succession with parther. Repeat tapping sticks at left hand side and exchanging left hand sticks first.

5th Figure: (Music: Maku-e) Tap sticks at sides; bring sticks together at chest level; exchange both sticks at once with partner. One person passes the sticks through the middle, the other on the outside, all the time.

6th Figure: (Music: E-pa-pa) Tap sticks at sides, change own sticks both at once; tap sticks at sides again; change right hand stick with partner. Repeat, but change left hand stick with partner.

Slavic Countries

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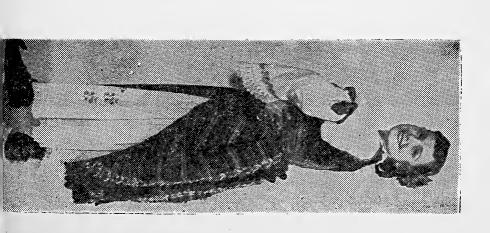
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7th Figure: (Music: Huri-huri) Tap sticks at sides; tap own sticks; tap partner's right stick twice. Repeat tapping partner's left stick twice. Repeat both left and right three times. Tap sticks at sides, tap own sticks, tap partner's right stick twice; tap sides tap own sticks; tap sides.

- Courtesy of -

Miss Audrey Fitzgerald Wellington, New Zealand

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Good or bad - your habits represent you.

If you wish to be happy we'll tell you the way; don't live tomorrow until you've lived today.

It's a wise man who knows that he isn't.

Remember, ships don't come in - they are brought in. Seeing outselves as others see us wouldn't do much good - we wouldn't believe it.

उत्ताम्य व्यापिड हिं

ALL AMERICAN HASH

As called by "Duke" Miller

Music: Any reel or breakdown you wish

Introduction, breaks and ending - ad lib

Head couples out to the right And circle just half way round Duck through - pass through - right and left through, Duck through - pass through - right and left through Duck through - two ladies chain in center of the floor Turn and chain the outside four Chain back, chain in the center Put your own on the right And circle four in the center of the floor Four hands round and round you go Break it up with a do pas o Partner left, opposite right Partners left and sides cut in With a right hand around Partner left and catch your corner Promenade her and don't step on 'er.

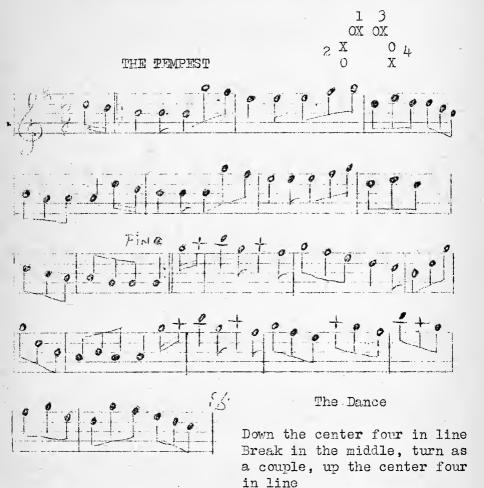
Once more for heads - then twice for the sides

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Contai dance



Four hands around on each side; the other way back
Same two ladies chain

Same two couples half promenade - half right and left

The easiest way to get into formation is to form your squares, then have couple three promenade half way round and stand beside couple one. All this of course before the dance actually starts. Continue dance as long as desired.

EDLA. DANGE

GUSTAF'S SKOAL - Swedish



Formation: Square of four couples, numbered as in American squares. Iady on gentleman's right. One or more "spare" couples outside the square, ready to "cut in".

Music A. Meas. 1-4. Beginning with right foot the head two couples walk forward three steps toward each other. Bow to opposite on 4th count; then walk backward into place. Side two couples now do the same. This figure is done with a slightly exaggerated dignity - DON'T BURLES QUE IT!! Everyone sings:

A toast we pledge to Gustaf Who is brave and true. A toast we pledge To Gustaf brave and true. MEAS. 1-8 repeated. Repeat entire pattern once more,

BT. Music 1-8. Side couples make an arch by raising inside hands. The head two couples advance with skipping steps, release partner's hands, take opposites hands & making a quarter turn away from partner they separate, man to the left, woman to the right, and together they pass under the arch. Immediately after passing through the arch they separate to the right and left again, re turning to original partners. Clap own hands on first beat of measure 5. Still using skipping steps the two head couples join both hands with partner, lean away from each other and turn vigorously in place. Repeat this same figure for the side two couples.

The "extras" try to get into the dance just before the two hand swing by trying to steal a partner by cutting in and doing the two hand swing before original partner gets home. The successful ones remain in the dance until they in turn are displaced by someone else.

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MOON OVER THE DESERTED CASTLE - Japanese



With its blossomed way. Season of the joy of life, Fair the wedding day. Still the ancient castle stands Geese fly overhead. Silent as the night; Like a lonely memory Falls the moon's dim ray.

This song was written by Mr Rentaro Taki and was first printed in Tokyo, 1901. So perhaps you should not think The words given here are of it as a true folk song. But it is such a lovely air

Yet another spring has past | Autumn comes to earth once more.

Clothed in richest red; As in all the years gone by,

Change the seasons, fly the birds.

Still the moon looks down On the ancient castle there Silent as the dead.

that we just couldn't resist printing it for you. by a very talented young Texas - Olcutt Sanders.

ABOUT

FOLK DANGE HOUSE



Since October, 1940, Folk Dance House has served the folk dance public through its numerous classes, festivals, workshops, publications of books and records. When first established in 1940, folk dancing as a community recreation activity did not exist. Today, folk dance groups meet in many parts of the world, many of them nurtured by people emanating from Folk Dance House.

Those who come here range in age from 16 to 80 - we have a separate teen-age class too - single and mar ried couples come...you don't need a partner. People from all walks of life....doctors, lawyers, butchers, bakers, wives, secretaries, executives, students, teachers, cooks, every profession is represented. All nationalities, all races, all creeds make up our constituents. We study, work and play in one common bond of friendship.

The dances taught range from very easy ones to the more complicated ones and one session will cover dances from many lands, not just one country. You may attend only those classes that stress the easier dances for recreation; or you may want to delve into the subject quite seriously in one of our workshop sessions. In any case you will receive a "painless" education in language, customs, foods, songs, costumes, folklore, all of which are part of our folk dance pro-

gram.

Possibly the first time that you tried to folk dance you didn't master all of the steps immediately, or you forgot the dances soon after you left. You'll feel better about this when you learn that it is a perfectly normal situation. No one learns to do anything perfectly the first time. You couldn't learn to play a musical instrument, type, ski or bowl the first time you tried it either. It's the same with folk dancing. You WILL learn eventually, since it is mainly a matter of constant repetition, and one thing is certain: you'll have a thoroughly enjoyable time learning, even at your very first lesson.

Actually folk dancing is quite easy.
You'll find that after about six consecutive lessons, things click and the basic steps and figures you have learned are found in many dances, and you find yourself learning more and more rapidly. While we do not demand consecutive attendance, we heartily recommend it for be ginners so that you may get a sound foundation in your folk dancing.

Since classes meet all year round, you may start at any time. Some people learn repidly, others more slowly. Therefore you may stay in a beginner's class until you feel that you have learned the dances well, then you promote yourself into the next class as suggested. Note that the class registrar retains the right to exclude beginners from advanced classes.

You may be surprised to find many advanced dancers at our beginner's classes. This is because they realize that through continuous practice and repetition of the same dances they improve their own dancing. They know it's fun to do a few dances well, rather than to meander through a large number of dances in a sloppy manner. Best of all we are fortunate in having expert dancers who are imbued with the fine spirit of

helping beginners since they remember that they too were once beginners. It is this sharing with others that makes the folk dance sessions at Folk Dance House such an inspiring experience. Those who don't share this attitude are discouraged from attendance at class es.

All classes start promptly at the given hours and unregistered people are not permitted at classes after they have started.....in other words, sessions are not open to "slummers" who wander in halfway through to see what's going on. Advanced dancers should bring; friends who are non-dancers to the beginners classes rather than to an advanced session, so that they may participate rather than sit and watch, or as sometimes happens, get on the floor without having any knowledge of the activity.

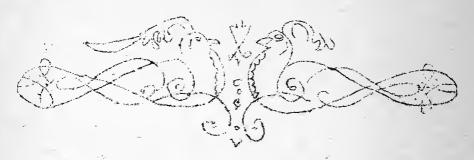
There are very few rules and regulations, we ask only that you have a friendly and cooperative spirit. We don't expect anyone to do every dance....some of us have more physical energy than others, but when extra couples or dancers are needed to fill out sets, or when at times we have a surplus of either men or women it is customary to help out. It's surprising how quickly one's fatigue drops away in helping someone else.



Since everyone is so friendly at Folk Dance House it is customary to ask someone you don't know for a partner, or to join your set. If you want to sit out a dance because it is beyond your physical ability please sit by the drapes, so you don't have to turn down someone when asked. But if you want to dance then sit anywhere but by the curtains!

Incidently, while all have a great deal of fun and there is the wonderful social quality of the dan-

ces, Folk Dance House is primarily a school. Those who hink it is some kind of social-ballroom type of friendship! club where one can casually drop in at any time during the evening just for socializing are quite wrong in the concept. Therefore the general public must not rile up if the class registrar does not permit entries of unregistered people halfway through a class, or suggests that newcomers attend beginners classes before attempting the regular sessions.



For those of you who are new to folk, dancing and would like to learn with us we suggest that you take classes in the following order:

Start in the early class on Wednesdays at 6:15 p.m. if possible. Then promote yourself to the Tuesday class at 8 p.m. This is a larger and slightly more rapid beginners class. Or you can take both classes at the same time to speed up your program. The next step is the first intermediate class which meets on Saturdays at 8 p.m. When you feel comfortable in the above sessions, then try the late Wednesday intermediate class at 8:30 p.m. which is more advanced than the Saturday session. When you feel that you really know all the dances taught in the above classes, come and join the Friday night sessions which are mostly rapid review and practice and the place to learn the more challenging dances. You will earn a card enabling you to attend after you've been through the above sessions. Beginners usually become so enthusiastic that they want to jump right into the advanced sessions. A little more time spent in getting the hand of basic steps and figures will make you a better and happier dancer.

A special workshop of folk dancers selected from the classes at Folk Dance House is formed each year. The dancers thus selected are then trained intensely in the dances so that they may be examples for the others; that they may in time take over leadership responsibilities, and in a sense be the people to represent Folk Dance House on special occasions.

Dancers are selected for the Workshop on the basis primarily of their group spirit, their friendly attitude, and their sincere study of the traditional dances and related subjects. Dance ability is secondary to these other qualities.

The Workshop is not open to the general public, and its meeting time is announced each year when the group is reformed again.

All other workshops for which separate bulletins are issued, are open to the general public. The workshops thus held are an excellent means to thoroughly steep yourself in the dances of just one country. They are truly special occasions and we hope you will take part in at least some of these special events.

Dress comfortably for you will be active. However men may not wear T-shirts, sweat shirts, or sloppy dungarees. Slacks with a short-sleeved sport shirt are appropriate. If you are going to wear a nylon transparent shirt, please wear an undershirt under it. Ladies may not wear slacks or pedal pushers, and in the summer months it is wise to avoid strapless gowns with extreme bare backs. Petticoats and pantaloons are in much better taste than skirts that fly way up to reveal what holds up your stockings. In the summer time men may wear Bermuda shorts provided they wear kneelength hose with them. Lederhosen are permitted all year round.

You may want to acquire a folk dance outfit or costume of some kind to use at festivals, parties or special events, and for the advanced Friday night class.

Dressing rooms are available for changing clothes. Low-heeled shoes are recommended. Sneakers or rubber-soled shoes are a hindrance, but you may wear them if you prefer. Shoes without heels are not good for folk dancing. Needless to say, cleanliness is important in folk dancing where all are physically active. A deoderant is a must for both men and women. We try to maintain a supply in the dressing rooms.

One thing identifies the REAL Folk Dance House person. He is friendly, he helps new-comers. He does not make cliques. He has good manners; is gracious at all times. He believes in doing the dances in a traditional manner and in good style. He believes that respect for the culture of other peoples will help him to understand them better and that this in turn will make him and the world a better person and place.

He believes that folk dancing is a group activity and that the gesture of making others happy brings additional fun to all. Lastly, he comes with a philosophy that he is glad to be WITH others and not to show off that he is better than others.

You will undoubtedly hear from malcontents that we are "strict" at Folk Dance House. We think that the majority of folks like our adherence to standards of conduct, dress and dance style. That is why the people of Folk Dance House are not only good dancers, but more important have such a good spirit. For those who like rowdy or free-for-all, or "do-as-you-please" activities there are other places. Let the rest come and be joyful in an atmosphere of good work, fun and play together, and learn also truly traditional dances, as opposed to the synthetic.

Folk Dance House has an international reputation for its friendly spirit, for its integrity about traditional dances, sengs, etc. and for developing good leadership. We hope you will join us in keeping up this good work.

MARY ANN HIRMAN

STRIKE AN BLOW

AGAINST POLIO

SQUARE DANCE

MARCH & DIMES

Festuring

BART HAIGH

CHARLIE BALDWIN

WORCESTER, MASS. MEMORIAL AUDITORIUM

SATURDAY, JAN. 11, 1958



ITS FUN TO HUNT

Fiddlers were in great demand at dances many years ago, and in a letter saved for over 125 years information is obtained of a fiddling match in 1836 in a tavern at the lower end of Wallingford Sand Plain (Conn.) The match was between Artemus Lester of Wallingford and Henry Tuttle of Fair Haven. They were rival country dancing masters and each had sworn to out-fiddle the Other,

It was 2 o'clock in the morning when the two fiddlers were placed side by side, with just enough room to draw their bows. Both had drunk a considerable amount of cider flip, a very potent beverage. The tunes were selected by the landlord and neither man was allowed to stop playing for more than five minutes.

Long before daybreak the players were so overcome with cider and fatigue that they fell asleep in their chairs but as the story goes, still fiddling. The audience retired one by one, leaving the fiddlers alone.

Next morning at 10 o'clock the Wallingford champion was found quietly slumbering on the floor with his fiddle for a pillow, while the Fair Havener was still sawing off the Virginia Reel and shouting in his sleep, "Sashay out and form a line an' balance right an' left" (Item from the "New Haven Register" 3/10/57" thanks to Mrs Carrie Stahl, Derby, Conn.).

Thanks to Randall Doughty of Fitchburg, Mass. the following exerpt from E. Ernest Gann's book "Twilight For the Gods" was brought to our attention.

The story is about the final cruise of an old broken-down barkentine, in the Pacific Ocean, and to show his knowledge of things nautical the author injects this bit on page 63:

"'This here dance was performed by sailing men before anybody on this ship was born except me. I done it myself when I was Sweeney's age.'

This was a lie but Old Brown considered he might as well make the claim. He learned the directions from a British seaman when he was in a nitrate ship, and the seaman learned it from his grandfather who was in the LICHTNING. It was that old. ————— As he began to recite he smiled upon the air space between his arms, and executed the first steps of a quadrille.

'Heave ahead and pass your adversary yardarm to yardarm...regain your berth on the other tack in the same order...take your station in line with your partner... back and fill..face on your heel and bring up wi' your pardner'.

Old Brown quickly reversed his position....held his fingers delicately from his side as if clutching a wide skirt. He bowed at the audience demurely and began to move again with mincing steps.

Now she maneuvers ahead and heaves all aback.. Once

more he reversed his pattern and swung gaily around. He held one hand high above his shoulder with the tips of his fingers touching.

'You then make sail in company until stern on with the other line...make a stern board and cast her off to shift for herself..regain your berth by the best means possible..and let go your anchor.

'.... Now what the hell do ye think of that?"'





OLD TIME HOLIDAY

Sturbridge, Mass. Thanksgiving as it was celebrated in New England immediately following the Revolution was observed again this year in the rural setting of Old Sturbridge Village, the re-created Yankee country town of 150 years ago.

Waitresses costumed in reproductions of dresses of the early 1800's served the traditional repast in the Tavern-on-the-Green. To the last sprig of sage in the turkey dressing the dinner was prepared as it might have been in 1789 when George Washington issued the first National Thanksgiving Proclamation.

Special Thanksgiving activities at the Village included a demonstration shoot of early New England muzzle loading muskets; wagon or sleigh rides; the cooking of a traditional holiday meal at an open fireplace, and a Vesper Service in the Village Meeting House in the late afternoon.

"SQUARE YOUR SETS"

A Magazine for the Square and Folk Dancer. \$1.50 a year

Ray Olson, Editor. 3302 15th St "A" Moline, Ill.

And from the pages of the Keene (N.H.)
Evening Sentinel, December 30, 1891,
comes this account of a "kitchen
junket" to end all "kitchen junkets".

JOVIAL HOSPITALITY MILES DAVIS OPENS HIS HOUSE AND RECEIVES A LARGE PARTY OF FRIENDS

Miles Davis is a bachelor and a farmer living on the North End of Beech Hill, on what is known as the Jacob Green place. He is the soul of hospitality and enjoys having his friends visit him and seeing them have a good time. His residence is an old fashioned, roomy, farm house capable of accomodating scores of people.

Last night Mr Davis invited a large party of friends to visit him. They accepted the invitation and, in spite of the rain and the wind, turned out in force to keep their engagement. From Keene about sixty ladies and gentlemen went in the Experiment and other large teams, starting shortly after seven. Besides this party from the city, neighbors and acquaintances dropped in until there were fully seventy-five present.

The house was brilliantly lighted from garret to cellar, fires burned brightly in the large fire-places, the big dance hall in the second story was in prime condition and the guests themselves were right on earth. Four pieces from Beedle's orchestra discoursed lively waltzes, schottisches, quadrilles and contras for the dancers. Card players amused themselves with the pasteboards. It was rainy and black and blustering without, but sunny and hilarious within.

Supper began at eleven o'clock. We say "began" because the tables were set twice. There were salads and cold meats and pies and cakes and coffee and apples and cider on draught. It was a royal feast and the guests will not forget their entertainment by the Delmonico of Beech Hill.

You who went are well aware that you had one of the best times of the year, and you who did not go may judge of the fun the others had by reflecting upon the fact that the first load returned to the city at 2:30 this morning and the last at 6 o'clock.



Accounts of smaller and more typical junkets are found in the "County News" and "City Affairs" column, like the following: "A dancing party was given by Harry Dole to his friends, at his home on Court Street last evening. Twelve couples of young people attended and had a jolly time until a late hour. The large parlors provided ample opportunity for dancing and the music was by Beedle's orchestra, four pieces.

And a typical New Year's Ball is this one for January 1, 1892 issue of the Sentinel:

MASKS AND FACES - BRILLIANT SCENE AT THE "OURS" MASQUERADE LAST NIGHT - DANCING THE OLD YEAR OUT AND THE NEW YEAR IN.

The Old Year was ushered out and the New Year welcomed with sounds of revelry last night at the armory. Thirty couples went in disguise and the seats in the gallery and on the floor were filled with spectators. The ball represented a brilliant scene under the electric lights during the grand march and dances.

A large number of new and elegant costumes were worn. There was not so much originality attempted or so many freaks of fancy displayed as has sometimes been the case in balls of this character, but in richness and beauty of dress it has never been surpassed in Keene.

The unmasked in the gallery looked down upon the masked on the floor. They knew them all in spite of the disguises; knew them all the minute they came through the door. It is marvellous the number of peculiarities a masquerader has. His cousin knows him by his feet; his neighbor across the way recognizes his walk; an old school friend remembers the way he carries his hands. Spectators at a masked ball are the most enthusiastic and successful detectives the world has ever seen.

It may have been cold outdoors. Inside a costume and behind a mask it was suffocatingly warm. The order for unmasking came gratefully to most of the participants. It was given at the end of number seven, a quadrille followed by a circle and grand right and left around the hall. In this way the dancers revealed themselves wherever fate happened to permit, perhaps to a friend, perhaps to an entire stranger. There was no lack of surprise and astonishment. The lively girl in black was not the one he thought it was. The prince whose hand she squeezed was somebody else.

In the midst of the dance the New Year came in. The congratulations of the season were exchanged and a multitude of appropriate resolutions set loose.

The concert began about half past eight o'clock. Beedle's orchestra furnished music for this as well as for the dancing, and their efforts met with the enthusiastic approval of the audience. Here is the concert programme:—

March - "Puritan"

Overture - "Poet and Peasant"

Song for Cornet - "Non E Ver"

(W.A. Barrington)

Medley - "Jolly Minstrels"

Clarinet solo - "Luisa Di Montfort"

(Mrs H.L. Dickinson)

Southern Pastimes - "On the Plantation"

Not far from half past nine the grand march began, led

by Mr Walter R. Porter and Miss Annie E.M. Hubbard, Mr Bertram Ellis and Miss Maud M. Quilty. The march ended in the Sicilian Circle and was succeeded by the following:-

PROGRAMME OF DANCES

Waltz - "Andalusia" Quadrille. Ianciers - "Lenox" Schottische - "Four Little Curly Headed Coons" Quadrille - "Night in Venice" Polka - "Kitchy Coo" Galop - "Golden Gate" Quadrille - "Inauguration" Virginia Reel Portland Fancy - "Off Hand" Quadrille, Waltz - "In Rapture Sweet" Schottische - "Wink the Other Rye" Ianciers, Double - "Sounds From the Hudson" Polka - "Marjorie" Quadrille - "Golden Giant" Waltz *Mello" Schottische - "Concert Schottische Quadrille - "Sportsman"

An intermission for refreshments was taken after the Virginia Reel. Creams, ices, cake and coffee were served by Lettermayer.

The floor management was under the direction of Mr Ben. S. Osgood, the originator of the "Ours" series, and the one to whom the success of this masquerade was due.

Yes, the "Car Nineties" was a gay era in our dance history alright. Just as thought in passing: wonder how many of our modern-day square dance or chestras could handle the above concert programme? And how many could do justice to the music listed for the dance program?

The caller might not lose the floor, but the musicians sure would be all shook up:

TO CAL CAMERON

by PAT PENDING

When you typed up your article
Relating to church suppers,
'Tween paragraphs you left much space
From lowers to the uppers.
So let's fill in those spaces white
With things that you omitted;
Things sacred to that wholesome meal,
Purled tight - securely knitted.

You dassent nibble on a bun,

But sit with frigid face,

While waiting for the parson grave

To rise, cough, then offer Grace.

The ceilings low - the air fogs up,

The food comes on a-smoking,

But windows all remain sealed up

While people sit there choking.

You throat gets dry - you raise a thirst,
You crave a glass of water,
But the girl you ask to bring it in
Glares, like you hadn't oughter.
You finish seconds on the food,
Then with your neighbor talk;
Presto - you gravied plate is gone,
But not your gooed up fork.

Those cuts of pie are generous,
Your plate was took by Mable.
So slip the saucer from the cup
Or eat it from the table.
Some times the pie don't turn out good,
You force it down with labor;
Praise it - for she who cooked it up
May be your left hand neighbor.

When filled, you stagger through the door Blaspheming sone one's daughter, And hustle home in double time To get that glass of water.

BUT

Good suppers, and traditional,
At you I've poked some fun;
Yet count on me to head the line,
Won't miss a single one.

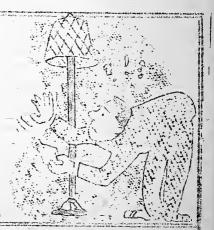
YOU'VE SAID IT - crochety old woman - blacker'n the ace of spades - thin as a rail - no more use for than water in hus boot - looking for salt pork and supshine - darker than a wolf's mouth - blacker than a stack of black cats - wish I was in hell with my back broke - dark as a pocket - fixing for a spell of sickness - feeling bluer'n a whetstone - enjoying poer health - no bigger's a pint of cider - knee high to a grasshopper - feeling peaked - talk the handle off a pump - talk the ear off an iron dog - poor back that can't press its own shirt - stands out like a blackberry in a pan of milk - he's the whole team and the little dog under the wagon - higher than a kite - run lickety-split - don't know enough to come in out of the rain.

IN THE DARK?

HERE'S HELP!

NEW HAMPSHIRE CAMP NOTEBOOK 200 squares, contras, folk dances. \$2.10 postpaid CALIFORNIA CAMP SYLLABUS for 1957. \$3.00 postpaid

FROM: Ralph Page, Keene, N.H.



THE FLOWER WEDDING

- 1. What was the name of the bride?
- 2. The groom's name?
- 3. How did their ancestors get here?
- How did the groom know that the bride would marry 4. him?
- 5. What hour was the wedding?
- 6. It was so punctual it was on what?7. What little flower girl came from under the hills?
- 8. What high dignitary married them?
- 9. Who assisted him?
- 10. Name one dark-eyed bridesmaid.
- 11. Name one precise bridesmaid.
- 12. What sealed the marriage contract?
- 13. Who gave the bride away?
- 14. What was the name of her restless little brother?
- 15. What did the groom think his bride was?
- 16. What color were the dresses in the brides trousseau?
- 17. What flower did the groom renounce?
- 18. With what did friends sign the guest book?
- 19. What did the bride say to her friends as she drove away?
- 20. What lighted the sky as the bride and groom drove that night?

21. How enduring was their love?



19. Forget-me-not. 20 Star of Bethlehem. 21. Everlastlac, Pink, Orchid, 17. Bachelor's Button. 18. Jonquil. Poppy. 14. Johnny Jump Up. 15. A Daisy. 16. Rose, Li-Black-eyed Susan, 11. Primrose, 12. Solomon's Seal. 13 the Valley. 8. Cardinal. 9. Jack-in-the-pulpit. 10. 4. Aster. 5. Four O'clock. 6. Thyme (Time). 7. Lily of ANSWERS: 1. Marguerite. 2. Sweet William. 3. Mayflower.

WE NEED THE

SPACE

WE HAVE PUBLISHED 60 ISSUES OF NORTHERN JUNKET. WE'VE AN AMPLE SUPPLY OF MOST OF THE BACK ISSUES ON HAND. IN FACT WE HAVE TOO MANY! FOR A LIMITED TIME ONLY WE ARE OFFERING THEM AT 15¢ A COPY 7 FOR A DOLLAR. THIS OFFER WILL NOT BE REPEATED!!!





THE TOWN CRIER

DIED: October 3rd in Portland, Oregon, Jack O'Donnell.

DIED: November 10th, in Munsonville, N.H. my mother, Laura E. Page, at 90 years of age.

Hargail Music Press wishes to announce the opening of a new and larger showroom and sales office at 147 57th Street, N.Y. opposite the Little Carnegie Theatre. One flight up, room 2A. You are welcome to just come in and look around and have some coffee. They carry a com plete line of music and recorders including a new, fine contrabass which easily plays two octaves, lutes, Sperrhake Spinets and Harpsichords, guitars, Miriam drums from Israel; Baroque flutes, rebecs, shawms, viols and Israeli challis will be stocked shortly. Write at once to "The Swiss Colony" Pastry & Gourmet

Write at once to "The Swiss Colony" Pastry & Gournet Shop, Monroe, Wisconsin, and ask for their latest catalog "Gifts Of Perfect Taste". If you are a cheese or chocolate lover, don't fail to do this.

And speaking about catalogs, by all means write to Candle Decorations, Family Weekly, 179 N. Michigan Ave. Chicago 1, Ill. for a free booklet showing how to make interesting Christmas candles.

Al Draper, Syracuse, N.Y. is now an Assistant Professor at Penn State. He reports that State College is strictly a college town but that there's lots of square dancing. It was Al who organized square and other folk dancing at Syracuse University in 1948, as one of the activities of the Outing Club. For the following nine years he was Central New York's most active professional caller.

The Community Folk Dancers of Hartford, Conn. meet every Wednesday night, 8 p.m. at 36 Jefferson St. Hartford. Bob Sacks leads the group the first Wednesday of each month and Stuart Hamilton each third Wednesday. The group specializes in international folk dances and contra dances. All are welcome to attend.

Send .50 ϕ to the Dennison Company, Framingham, Mass. for their newest book "PAPER ARTS AND CRAFTS FOR TEACH MRS AND GROUP EMADERS.

Write to O'Byrne DeWitt music company, 51 Warren St. Boston, Mass., and request their latest catalog of Irish and Scottish records on their own Copley label. Many of them on IP records.

Congratulations to "BOW & SWING" Florida square dance publication on its recent change in make-up. If interested, write to P.O. Box 891, Kissimmee, Florida for a sample copy.

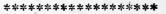
At a meeting of the delegates from 32 square and tound dance clubs on October 27th, the formation of a federation of clubs was approved. By-Laws were then adopted and officers elected. The organization will be known as EDSARDA. John P. Kobrock is its first president.

If you are a lover of kolos then why don't you write to John Filcich, 3257 East 14th St. Oakland 1, California for a copy of his publication "KOLO LINES".

The Country Dance Society of Boston announce a PRE-NEW YEAR'S EVE PARTY, American Dancing for Everyone. C.D.S. Benefit, Thursday, December 26, 8-11 p.m. at the Union Boat Club, 144 Chestnut St. Boston. Guest callers: Priscilla Darling, Charley Brown and Hervey Gardner. COME & BRING YOUR FRIENDS. Live music.

A most colorful party was held recently by Mr & Mrs E. P. Little in their home in West Newton, Mass. Occasion being in honor of Miss Jean Milligan, co-founder of

the Royal Scottish Country Dance Society, who has been visiting in this country since early October. John Mit. chell, Will MacKay and Gary Robertson were the pipers. From "NORFOLK COUNTRY BULLETIN, SCHOOL NEWS. 1s gleaned the following information of a former YWCA square dancer. "During the 1957 AAU Senior weight lifting championships held at Daytona Beach, Florida, Dave Ashman, won the heavyweight championship. Competing in the Super Heavyweight Class were four powerful giants, but Dave, a comparative unknown, was unquestionably the star of the show. Dave stands over six feet tall & weighs about 250. He is 24 years old and already is able to hold his own with the world's best. Ashman is considered to be logical' successor to the great weight lifting champion, Paul Anderson. His ultimate goal is the Olympics". The article concludes with the state ment that "Ashman could well scare the wits out of the Russians' weight lifters". And knowing him well, we'd like to go on record as saying that we believe he will do just that.





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DEC 20





1-1 1-1 YEAR END CAMP

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